

THAMES TELEVISION LIMITED,  
BROOM ROAD,  
TEDDINGTON,  
MIDDLESEX.  
Tel: 977-3252

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C A M E R A   S C R I P T

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"CALLAN"

(1)

Prod.No: 32080

"WHERE ELSE COULD I GO?"

VTR/THS/2510

by

JAMES MITCHELL

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STORY EDITOR

GEORGE MARKSTEIN

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Pt. 1 = 19.37

Pt. 2 = 15.26

Pt. 3 = 16.59

Total = 52.02.

DESIGNER

MIKE HALL

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PRODUCER

REGINALD COLLIN

---

DIRECTED BY

JAMES GODDARD

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CAMERA REHEARSAL: WEDNESDAY, 10TH DECEMBER 1969 - 09.00-17.00 ) - STUDIO 2, TEDDINGTON.  
THURSDAY, 11TH DECEMBER 1969, from 09.00 )

VTR: THURSDAY, 11TH DECEMBER 1969, 14.30-19.00 - STUDIO 2, TEDDINGTON.

TRANSMISSION: T.B.A. DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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Ref. No: 32080

VTR/THS/2510

"CALLAN" (1)

"WHERE ELSE COULD I GO?"

CAST:

Callan .....	EDWARD WOODWARD	Hunter's Secretary .....	LISA LANGDON
Hunter .....	WILLIAM SQUIRE	Det. Sgt. Wheeler .....	RICHARD McNEFF
Cross .....	PATRICK MOVER	Nurse .....	MONA HAMMOND
Lonely .....	RUSSELL HUNTER	Prison Officer .....	JOHN BALDWIN
Henshaw .....	GARY WATSON	Lonely's Auntie .....	QUEENIE WAITTS
Snell .....	CLIFFORD ROSE	Wellington .....	DAVE PROWSE
Judd .....	HARRY TOWE	(In O.B. pre-recording only):	
Dodds .....	DENIS THORNE	Blind man .....	FREDERICK SCHRECKER
Merry .....	ALAN CULLEN		

(NO STUDIO EXTRAS)

Extras on O.B. inserts: PAT HALPIN (Lawyer), LESLIE WEEKES (Lawyer),  
FRANK LITTLEWOOD (Clerk) - all through the DAVID AGENCY.

\*\*\*\*\*

Floor Manager .....	JOHN COOPER	Technical Supervisor ...	JOHN EVELEIGH
P.A. ....	PADDY DEVEY	Lighting Supervisor ....	KEN BROWN
Stage Manager .....	DAPHNE LUCAS	Senior Cameraman .....	PETER HOWELL
Asst. Floor Manager..	STUART ORME	Sound Supervisor .....	MIKE PONTIN
Call Boy .....	PATRICK VANCE	Vision Mixer .....	PETER PHILLIPS
P.A. Timer .....	EDNA EWING	Racks .....	JIM FERGUS-SMITH
Wardrobe Supervisor..	AMBREN GARLAND	Grams .....	PETER WILLCOCKS
Make-Up Supervisor...	LAUNA BRADISH		

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SCHEDULE:

WEDNESDAY, 10TH DECEMBER:

Camera rehearsal ..... 09.00-12.30 (Snell leaves at 12.00)  
LUNCH BREAK ..... 12.30-13.30  
Camera rehearsal ..... 13.30-17.00 (Callan leaves at 17.00)

THURSDAY, 11TH DECEMBER:

Camera rehearsal ..... 09.00-12.30  
LUNCH BREAK ..... 12.30-13.30  
Line-up and make-up ..... 13.30-14.30  
REHEARSE/RECORD ..... 14.30-19.00  
(including technical clear)

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TECHNICAL REQUIREMENTS:

4 pedestal cameras; normal monitors + 3 pract. (9" Pye monochrome) monitors:- 2 in Hunter's Office (showing action in Shooting Gallery) & 1 in Hunter's Secretary's Office (showing action in Hunter's Office). Inlay for 'supering' captions on colour b/gs.  
2 booms; 2 fishpoles. Slung mic. on echo, Prison Corridor. Table mic. in Prison Visitors' Room; rest as reqd. Pract. intercom: Hunter's Office/Secretary's Office.  
Pract. telephones: Dodds' Office/Callan's Flat & Dodds' Office/Hunter's Office + ear-piece for Callan. Grams, tape, echo in Hunter's Office & Prison scenes. Distort.  
Gun shot generator.  
35mm. T/C for opening symbol & "Callan" titles (colour) only. Slide machine and caption scanner. Editec for possible partial assembly editing. (3 O.B. sequences previously recorded will not be played in to show). 2nd VTR machine to view (and match) O.B. inserts, VTR day only, times as arranged. Split screen for Scene 16.



SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1</u>						
<u>OPENING CREDIT SEQUENCE:</u> T/C (35mm) & CAPTION SCANNER				sof		1
1. HOSPITAL PRIVATE WARD, INT.	DAY	Callan Nurse Cross	1: A, B. 4: A.	A-1 F/P 1	1-21	1-5
<u>/TAPE STOP/</u>						
2. HUNTER'S OFFICE, INT.	DAY	Hunter Cross Secretary (off)	3: A. 4: B.	A-2 F/P 1	22-24	5-6
3. HUNTER'S SECRETARY'S OFFICE - INT.	DAY	Secretary Callan	1: C. 2: A, B.	B-1	25-31	6-7
4. HUNTER'S OFFICE, INT.	DAY	Snell Callan	1: C, D. 3: A. 4: B.	A-2 F/P 1	32-43	7-9
5. HUNTER'S SECRETARY'S OFFICE - INT.	DAY	Hunter Cross Secretary + Callan Snell	1: G. 2, A, B. 4: X.	B-1 A-2	44-52	9-11
<u>including:</u> HUNTER'S OFFICE on MONITOR						
6. HUNTER'S OFFICE, INT.	DAY	Callan Snell	1: D. 3: A. 4: B.	A-2 F/P 1	53-61	11-12
<u>/TAPE STOP/</u>						
7. SHOOTING GALLERY, INT.	DAY	Judd Callan	1: E. 3: B, C. 4: C, D.	A-3 F/P 2	62-68	12-14
<u>/TAPE STOP/</u>						
8. HUNTER'S OFFICE, INT.	DAY	Hunter Snell Secretary (off) + Callan Judd	1: F. 2: C. 3: D, A. 1: X.	B-2 A-3	69-92	14-19
<u>including:</u> SHOOTING GALLERY on MONITOR						
9. SHOOTING GALLERY, INT.	DAY	Callan Judd	1: E. 3: B. 4: D, C.	A-3 F/P 2	93-104	19-20
<u>intercutting with:</u> HUNTER'S OFFICE, INT.						
<u>/TAPE STOP for MAKE-UP/</u>						
9A. SHOOTING GALLERY/ HUNTER'S OFFICE	a/b	a/b	a/b	a/b	105-110	21

"CALLAN" (1)

SCENE BREAKDOWN (contd.)

"WHERE ELSE COULD I GO?"

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 2						
10. O.B. INSERT (1):		(Not being played into main recording)				
STREET MARKET, EXT.	DAY	Callan Blind man Wellington	-	-	-	22-23
11. HUNTER'S OFFICE, INT.	DAY	Hunter Callan Secretary (off)	1: D. 2: C. 3: A. 4: B.	A-2 F/P 1	111-127	24-25
12. HUNTER'S SECRETARY'S OFFICE - INT. including: HUNTER'S OFFICE on MONITOR	DAY	Hunter  Callan	2: A.  1: D.	-	128 128A	25-26
13. HUNTER'S OFFICE, INT.	DAY	Hunter Callan	1: D. 3: A.	A-2	129-137	26-27
14. O.B. INSERT (2):		(3 shots to be picked up at end of main recording)				
COFFEE STALL, EXT.	DAY	Callan Lonely's Aunt Wellington				28-29A
TAPE STOP						
15. PRISON VISITING ROOM, INT.	DAY	Callan Lonely Warder	1: H. 3: D. 4: E.	A-4 TABLE MIC. SLUNG MIC. (in Corridor)	138-160	30-32
TAPE STOP						
16. SPLIT SCREEN TELEPHONE CONVERSATION between:						
DODDS' OFFICE, INT. & CALLAN'S FLAT, INT.	DAY	Dodds Callan	4: F. 1: J.	A-4 B-3	161 161A	33-34
TAPE STOP						
17. HENSHAW'S CLERK'S OFFICE - INT.	DAY	Merry Callan	1: K.	F/P 3	162	35
18. HENSHAW'S OFFICE, INT.	DAY	Henshaw Callan Merry	2: D. 3: E. 4: G.	B-4	162-187	35-39
TAPE STOP						
19. CALLAN'S FLAT, INT.	DAY	Cross Callan	1: L. 4: H.	B-3	188-197	39-41



"CALLAN" (1)

SCENE BREAKDOWN (contd.)

"WHERE ELSE COULD I GO?"

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 3</u>						
20. PRISON VISITING ROOM, INT.	DAY	Lonely Dodds Henshaw	1: H. 3: F, D. 4: E.	A-4 TABLE MIC.	198-226	42-47
<u>TAPE STOP</u>						
21. CALLAN'S FLAT, INT.	DAY	Callan Henshaw	1: L. 3: H. 4: J.	A-5 B-5	227-243	47-49
<u>TAPE STOP</u>						
22. O.B. INSERT (3): LAW COURTS, EXT.	DAY	Callan Dodds Henshaw Merry 3 legal extras	(Not being played into main recording)			50-52
23. PRISON VISITING ROOM, INT.	EVENING	Lonely Callan	1: H. 3: D. 4: E.	A-4 TABLE MIC.	244-263	53-55
<u>TAPE STOP</u>						
24. CALLAN'S FLAT - INT.	EVENING	Callan Wheeler	1: L. 3: G. 4: J.	A-5 B-5	264-274	56-58
<u>TAPE STOP</u>						
25. HUNTER'S OFFICE, INT.	NIGHT	Hunter Cross Callan Secretary (off) Wheeler (off)	1: D. 3: A. 4: B.	B-2 F/P 1 Linked telephones	275-324	58-65
CLOSING CREDIT SEQUENCE: FLOOR CAPTION + CAPTION SCANNER			2.	Grams	325	65-66

BACK TO:

<u>14A, B, &amp; C.</u>						
COFFEE STALL, EXT. (Inserts into O.B.)	DAY	Callan Lonely's Aunt Wellington	2: X.	A-7	326-328	29-29A

VTR/THS/2510  
Part 1

ACT 1

<u>FADE UP TELECINE (35mm)</u>	<u>OPENING CREDIT SEQUENCE</u>	<u>S.O.F.</u>
THAMES PICTORIAL SYMBOL (0'07") into "CALLAN" OPENING TITLES.		(THEME MUSIC)

SUPER (INLAY) CAPTION SCANNER

(1) "WHERE ELSE COULD I GO?"

(2) created and written by  
JAMES MITCHELL

TAKE OUT CAPTION SCANNER

1.	<u>1 (A)</u>	<u>1. INT. HOSPITAL PRIVATE WARD. DAY. A-1</u>	<u>BOOM</u>
	V.B.C.U. CALLAN.		
		<u>+ FISHPOLE 1</u>	<u>GRAM F/X:</u> HOSPITAL CORRIDOR ATMOSPHERE, TROLLEYS PASSING, SLIGHT ECHO, LIGHT TRAFFIC (thru scene)
2.	<u>4 (A)</u>	<u>NURSE: Mr. Callan. / (PAUSE)</u>	
	WIDE SHOT - CALLAN horizontal on BED f/g, NURSE L. b/g.	Mr. Callan! How many times must I tell you? Don't lie on the bed with your shoes on! /	
3.	<u>1 (a/b)</u>		
	(V.B.C.U. Callan)		
	<u>Preview 4</u>		



(On 1, Shot 3)

CALLAN: Sorry, darling.

NURSE: And don't call me ...  
Your brother's here. (PAUSE) Your  
brother's come to see you. Well?

4. 4 (a/b) (As Callan rises) CALLAN: He'd better see me, then./  
(Wide 2-S)

(1 TO POS.B, SAME SET)

ZOOM IN after CALLAN as  
he GOES to SINK.

SEE HIM WORKING at SOMETHING.

5. 1 (B) (Cut as directed)

C.U. CALLAN'S HAND  
putting RAZOR BLADE  
into SOAP.

CROSS: (OFF) Thank you.

As CROSS ENTERS, PAN R,  
then PED. UP FAST to SEE  
CROSS over CALLAN'S  
SHOULDER.

CROSS: David, I can't tell you how  
glad I am - (PAUSE) - you're better.  
Hunter sent me./

6. 4 (A)  
C.U. CALLAN - reaction.

(CALLAN EXAMINES LETTER OF CREDENCE)

7. 1 (a/b) (As Callan turns)  
(Cross o/s Callan)

CRAB L. SLIGHTLY to  
PUT CALLAN R. f/g,  
CROSS R. b/g.

CALLAN: That's all right, then.

Then CRAB R, still  
HOLDING 2-S as CALLAN  
Xs u/s R. to CHAIR,  
now giving CROSS L. f/g,  
CALLAN R. b/g.

CROSS: You're very suspicious.

CALLAN: I have to be. Anyway, I  
was an only child.

CROSS: My name's Cross.

Then gradually EASE INTO  
C.U. CALLAN - & HOLD.

CALLAN: I've seen you before, haven't  
I? Grade 2 with Falconer's mob.

CROSS: Not any more, I'm a Grade One now.

Preview 4



(On 1, Shot 7)

CALLAN: They must be pretty short of men.

8. 4 (A)  
M.C.U. CROSS.

CROSS: (PAUSE) Perhaps. / (PAUSE)  
Going out?

CALLAN: That doctor says I can ... go.

9. 1 (a/b)  
(C.U. Callan)

CROSS: Go where, Mr. Callan? /

10. 4 (a/b)  
(M.C.U. Cross)

CALLAN: Home ... my flat. /

CROSS: Home? Didn't Hunter tell you? /

11. 1 (a/b)  
(C.U. Callan)

CALLAN: \* Tell me what?

\*PAN HIM DOWN as HE  
SITS.

CROSS: You don't have a home anymore.  
You're sure Hunter didn't mention it?

CALLAN: What are you getting at?

CROSS: You've been in hospital five months, Mr. Callan.

CALLAN: As long as that, was it?

CROSS: You were lucky -

CALLAN: Yeah. A bullet in the lung.  
You should try my luck some time.

CROSS: Five months is a long time to leave a flat unoccupied. We closed it up ...

12. 4 (A)  
M.S. CROSS + PART of  
CALLAN R. f/g.  
(CALLAN RISES)

CALLAN: We?

Preview 1



(On 4, Shot 12)

13. 1 (a/b) (Pushed in) CROSS: Well, actually, I did. Hunter's  
(C.U. Callan) orders./
- CALLAN: What about my things?
14. 4 (a/b) CROSS: Your furniture? I sold it.  
(Cross + part of Callan) A junk man took it./ He offered fifteen -  
SEE MONEY CHANGE HANDS. but I insisted on twenty ... I reckon I  
cheated him./
15. 1 (a/b)
16. 4 (A) CALLAN: Ta. What about my other stuff?  
M.C.U. CROSS.
17. 1 (a/b) CROSS: Your toys, do you mean?  
(C.U. Callan)
- CALLAN: My model soldiers, I mean.
- CROSS: I packed them up for you. They're  
quite safe.
- CALLAN: Ta.
- CROSS: Don't mention it.
- CALLAN: Cross -
- CROSS: Yes?
- CALLAN: What do I do now? Where do  
I go?
- CROSS: You go and see Hunter.
- CALLAN: Oh, not again! He was here  
himself two days ago.

Preview 4



(On 1, Shot 17)

18. 4 (A)  
M.S. CROSS at DOOR. Hunter doesn't like to  
o'clock./ be kept waiting./
19. 1 (a/b)  
(C.U. Callan)
20. 4 (a/b)  
(M.S. Cross - reaction)
21. 1 (a/b)  
(C.U. Callan)
- PAN HIM DOWN as HE SITS,  
& TIGHTEN as far as possible.

T A P E S T O P

(1 TO POS.C, 4 TO POS.B,  
HUNTER'S OFFICE)

(BOOM A to POS.2, & FISHPOLE 1  
to HUNTER'S OFFICE)

22. 4 (B)  
M.W.S, CROSS R. f/g.  
HUNTER ENTERS through  
u/s DOOR L. b/g.  
CROSS Xs frame.  
PIVOT on CROSS who is  
now L. f/g, keeping  
HUNTER b/g as HE Xs to  
BEHIND his DESK.
2. INT. HUNTER'S OFFICE. DAY. BOOM A-2  
+  
FISHPOLE 1  
GRAM F/X:  
DISTANT  
TRAFFIC  
(thru  
scene)
- HUNTER: He's late.
- CROSS: First time out, sir.  
He's still a little - disorientated.
- HUNTER: He looks all right. (PAUSE)
23. 3 (A)  
M.C.U. CROSS.
- Well, doesn't he?/
- CROSS: I'm afraid I can't help you,  
sir. I'm not really in a position  
to judge./
24. 4 (a/b)  
(2-S)
- HUNTER: How tactful you are, Cross.  
How very tactful. (HE PRESSES INTERCOM)
- SECRETARY: (DISTORT) Yes, sir?
- HUNTER: Is Callan here?
- SECRETARY: (DISTORT) Not yet - but  
shall I send him in as soon as he arrives?

Preview 2



(On 4, Shot 24)

HUNTER: No. I shan't see him just yet. Let Snell have him in here.

SECRETARY: (DISTORT) Yes, sir.

HUNTER: And after that, send him down to the armourer. He can come in to me this evening.

SECRETARY: (DISTORT) Very good, sir.

As HUNTER GOES, do  
REVERSE MOVEMENT of  
OPENING of SHOT, but  
this time ZOOM IN SLOWLY  
with CROSS & HUNTER as  
THEY EXIT.

HUNTER: If you can't help me, I'd better let those who can.

			<u>HUNTER'S</u>		
25.	2 (A)	3.	INT. SECRETARY'S OFFICE.	DAY.	BOOM B-1
	M.S. SECRETARY as SHE TYPES.				GRAM F/X contd.

EASE IN to M.C.U. AS  
SHE LOOKS twds CALLAN.

F/X: SECRETARY TYPING.

PAN FAST to CALLAN,  
& CRAB L. to Pos.B.

SECRETARY: Mr. Callan! Welcome back.

CALLAN: Hello, Liz. Things have changed a bit round here. I went to the old place. Nobody told me. I was re-directed. At least you haven't

26. 1 (C) (Shooting through Hunter's Office door) changed.  
M.S. SECRETARY.

27. 2 (B)  
C.U. CALLAN.

SECRETARY: You're to see Mr. Snell.

Preview 1



(On 2, Shot 27)

28. 1 (a/b)  
(M.S. Secretary)  
CALLAN: You sure? I was told Hunter sent for me himself.

29. 2 (a/b)  
(C.U. Callan)  
SECRETARY: I've booked you for 7.30. He says you're to see Mr. Snell now.

30. 1 (a/b)  
(M.S. Secretary)  
CALLAN: Does he think I'm going barmy or something?

31. 2 (B)  
2-S, SECRETARY L. f/g,  
CALLAN C. b/g.  
SECRETARY: I'm just passing on his instructions, Mr. Callan.

/SHUT DOOR FAST/

CALLAN: Yes. Yes, of course. Sorry (PAUSE)

Well, which way do I go?

(1 TURN INTO HUNTER'S OFFICE - SAME POS.)

SECRETARY: In there - Mr. Hunter's office.

CALLAN: Here we go.

PAN CALLAN to DOOR  
as HE GOES.

F/X: KNOCK ON DOOR.

32. 1 (C)  
LOOSE M.S. SNELL.  
4. INT. HUNTER'S OFFICE. DAY. BOOM A-2  
(2 TO POS.A, SAME SET)  
GRAM F/X contd.

33. 3 (A) (As Callan enters)  
LOOSE M.C.U. CALLAN.  
SNELL: Yes?  
+ FISHPOLE 1

ZOOM BACK as HE ENTERS,  
KEEPING HIM the SAME  
SIZE in FRAME.

Ah, Callan! Please  
come in.

34. 1 (C)  
M.S. SNELL + part of  
CALLAN L. f/g.  
(CONTD. OVER)  
CRAB R. to Pos.D, HOLDING  
SNELL b/g, CALLAN f/g.

Preview 4

(On 1, Shot 34)

35. 4 (B) C.U. CALLAN'S HANDS  
unbuttoning his SHIRT. SNELL: (CONT'D.) No, don't sit down.  
Take your coat off, loosen your  
shirt./
36. 3 (A) (As button leaves 4's frame)  
C.U. BUTTON on FLOOR. CALLAN: I'm sorry. I -  
SNELL'S HAND PICKS IT UP. SNELL: Perfectly all right, old chap.  
Just relax. There's nothing to be  
nervous about.  
PAN UP with BUTTON to  
SNELL'S FACE in M.C.U. +  
part of CALLAN R. f/g. Very nice. Ve-ry nice.  
PAN DOWN with SNELL as  
HE PEERS INSIDE CALLAN'S  
SHIRT. Does it bother you at all?
37. 1 (D) C.U. CALLAN.
38. 3 (A) CALLAN: No - not now./  
M.C.U. SNELL'S FACE &  
his HAND inside SHIRT.
39. 1 (a/b) SNELL: No pain here? (PAUSE) Or  
(C.U. Callan) here? (CALLAN WINCES) Yes, I thought  
perhaps it might.
40. 4 (B) CALLAN: Well, you're pushing it,  
M.C.U. SNELL. aren't you?/  
PAN HIM into DOUBLE  
M.C.U. with CALLAN. SNELL: Still, it's bound to take a  
little time.  
CALLAN: I - I'm all right, aren't I?  
SNELL: You're doing splendidly.  
Does your head still ache?  
CALLAN: Sometimes.  
SNELL: Badly?  
CALLAN: Yeah, it hurts like hell.  
As SNELL Xs frame R,  
EASE IN on CALLAN. SNELL: Poor chap. Is it hurting now?  
Just before Snell starts  
to peer at Callan: CALLAN: A little.
41. 1 (D) LOOSE M.C.U. SNELL.  
Preview 3 - fast



(On 1, Shot 41)

42. 3 (A)  
C.U. CALLAN - reaction.

43. 1 (D)  
LOOSER on SNELL.

PAN DOWN as HE SITS.

SNELL: You can sit down now.

(4 TO POS.X - SAME SET,  
FAST)

CALLAN: Thanks.

44. 2 (A)  
H.A. DOUBLE M.C.U. HUNTER  
& CROSS watching MONITOR,  
FOCUSSED on HUNTER L. f/g.

5. INT. SECRETARY'S OFFICE. DAY. BOOM B-1

GRAB 1/2  
con 1.

44A. 4 (X) HUNTER'S OFFICE:  
H.A. 2-S, CALLAN  
& SNELL for MONITOR  
SHOT.

SNELL: (DISTORT) Meres shot  
you?

±  
BOOM A-2  
on disc

CALLAN: (DISTORT) Yes.

PED. DOWN & PAN UP into  
C.U. MONITOR. (CAM.2)

SNELL: (DISTORT) But you  
don't resent that fact?

CALLAN: (DISTORT) Resent  
it? Why should I?

(1 TO POS.G, SECRETARY'S  
OFFICE)

SNELL: (DISTORT) He caused  
you great pain. Put you in  
hospital for five months ...  
You're sure you don't resent  
it? After all, one could  
hardly blame you ...

CALLAN: (DISTORT) He was  
only doing his job.

SNELL: (DISTORT) It was his  
job to shoot you? Why?

CALLAN: (DISTORT) I'd shot  
Hunter, hadn't I?

Preview 1

(On 2, Shot 44)

SNELL: (DISTORT) But you'd been brain-washed, hadn't you? It wasn't your fault ... (PAUSE)

PED UP & PAN DOWN to original DOUBLE M.C.U. HUNTER & CROSS, then CRAB L. to Pos.B as HUNTER GOES L. & SWITCHES MONITOR OFF.

CALLAN: (DISTORT) It was a terrible thing. The very worst thing I -

HUNTER: Would you be upset for me, Cross, under similar circumstances?

45. 1 (G)  
H.A. M.S. CROSS + part of HUNTER R. f/g.

CROSS: I trust the circumstances would never arise, sir.

46. 2 (B)  
LOOSE M.C.U. HUNTER.

HUNTER: So do I - believe me.

47. 1 (a/b)  
(Cross + part Hunter R)

CROSS: I gather you wouldn't consider discharging him?

48. 2 (a/b)  
(Hunter - reaction)

49. 1 (a/b)  
(Cross + part Hunter R)

CROSS: (CONTD.) He really is very disturbed, sir. (PAUSE)

50. 2 (a/b)  
(Loose M.C.U. Hunter)

HUNTER: And useful. You've seen his record. Wouldn't you say he was useful?

CROSS: I'd say he used to be, sir.

GRADUALLY TIGHTEN to C.U. HUNTER.

HUNTER: A dead shot with the cold nerve to kill ... just like you. There's a shortage of your type, Cross. A great shortage. Don't let me hurt your feelings, dear boy, but Callan was the best of you.

Preview 1



(On 2, Shot 50)

CROSS: I don't think he is now, sir.  
Can't you find somebody else?

(As Hunter reacts to  
Secretary's entrance):

HUNTER: I would if I could. There  
is nobody else. We'll give Callan  
three more days/to find out what he's  
like.

51. 1 (G)  
3-S, HUNTER R. f/g,  
SECRETARY u/s C, CROSS  
L. b/g.  
As SECRETARY Xs & SITS,  
EASE IN on CROSS.

CROSS: It'll be a miracle./

52. 2 (B)  
M.C.U. HUNTER.

HUNTER: Resurrection usually is.

(1 TO POS.D, HUNTER'S  
OFFICE - FAST)

53. 3 (A)  
B.C.U. CARAFE being  
poured into GLASS.

6. INT. HUNTER'S OFFICE. DAY. BOOM 1-2.

GRAM F/X  
contd.

54. 4 (B)  
C.U. SNELL watching.

55. 3 (A)  
C.U. CALLAN drinking.  
He spills some.

FISHPOLE 1

56. 1 (D) (As Callan brushes water off)  
TIGHTEST 2-S.

LET SNELL GO - &  
medium-paced ZOOM IN  
to CALLAN.

SNELL: Thank you. I don't think  
I need bother you any more.

57. 3 (A)  
TIGHTEST 2-S, CALLAN  
& SNELL.

CALLAN: So I'm fit to work?/

SNELL: My dear chap, of course not.  
I think you've had enough for today.

58. 1 (D)  
C.U. CALLAN.

CALLAN: I'm all right - believe  
me.

SNELL: You've made a remarkable  
recovery. I'm sure Hunter will  
find something for you.

59. 3 (A)  
M.S. SNELL.

CALLAN: Find what?/

Preview 1

(On 3, Shot 59)

60. 1 (D)  
B.C.U. CALLAN - reaction.
61. 3 (A)  
M.C.U. SNELL.
- SNELL: Ah, there you take me out of my depth. Better talk to him about that, I think.
- SNELL: (CONTD.) But first you have to see the armourer.

T A P E S T O P

(1 TO POS.E, 3 TO POS.B,  
4 TO POS.C, SHOOTING GALLERY;  
2 TO POS.C, HULLMAN'S OFFICE)

(CALLAN REPO.)  
(BOOM A to POS.3, SHOOTING GALLERY)

62. 1 (E) 7. INT. SHOOTING GALLERY. DAY. BOOM A-3
- M.C.U. JUDD'S HAND putting  
PIECES OF GUN into OIL.
- PAN UP to HIS FACE as HE  
LOOKS at GUN.
- EASE OUT to WIDE SHOT (as  
BUZZER GOES) & HOLD ACTION  
WIDE.
- JUDD TURNS OFF FLASHING  
LIGHT.
- CALLAN ENTERS.
- (SLIGHT ECHO THRU SCENE)
- LX: FLASHING LIGHT
- GRM F/X:  
ENTRANCE  
BUZZER.
- GRAM F/X:  
MECHANICAL  
DOORS  
OPENING -  
then  
SHUTTING  
AGAIN  
(after  
Callan's  
entrance)

JUDD: Mr. Callan - great to see you! (PAUSE) I heard you had it pretty tough.

CALLAN: I'm O.K. now, thanks.

JUDD: Great, great! How's the reflexes?

CALLAN: They haven't changed.

Preview 3



(On 1, Shot 62)

JUDD: Let's find out, shall we?  
Come over here, Mr. Callan.

As THEY CROSS BACK u/s,  
TIGHTEN to 2-S to CONTAIN  
ACTION.

O.K,  
Mr. Callan? When the bell goes.

F/X: BELL.

GRAM F/X:  
BELL.

JUDD: (CONTD.) Aye, aye,  
aye! You should have  
been with me in Youngstown, Ohio -  
we'd have made a fortune, man.  
You're right, no you haven't changed.  
Have another go?

CALLAN: All right.

63. 3 (B) JUDD: When the bell /-  
B.C.U. CALLAN'S HAND  
taking GUN from HOLSTER.

F/X: BELL.

GRAM F/X:  
BELL.

64. 4 (C)  
B.C.U. JUDD'S FACE with  
GUN in FRONT OF IT.

JUDD: (CONTD.) Now all you've got  
to do is pull the trigger.

65. 1 (a/b)  
(2-S)

CALLAN: That's right.

(3 TO POS.C, 4 TO POS.D,  
SAME SET)

JUDD Xs d/s to CAMERA.  
HOLD CALLAN b/g.

JUDD: Over here, Mr. Callan.  
(PAUSE) This gun?

CALLAN: No. Magnum 38.

JUDD: Here.

EASE IN to TIGHTER 2-S  
as CALLAN INSPECTS GUN.

It's O.K.

Preview 4

(On 1, Shot 65)

CALLAN: I like to see for myself.

66. 4 (D)

LOOSE 2-S as JUDD ENTERS  
frame L. & CALLAN FOLLOWS.

JUDD: That way you live longer/...

O.K, Mr. Callan. Just fire off a few  
rounds. Loosen up. Oh, better put  
these on first. It's liable to get a  
bit noisy.

CALLAN: Blimey, we're getting posh,  
aren't we?

JUDD: Got them from a guy in Brooklyn.  
(PAUSE) In your own time, Mr. Callan.

TIGHTEN IN on CALLAN  
as HE STARTS to FIRE.

F/X: FIVE GUN SHOTS.

Inter-cut as directed:

67. 3 (C)

B.C.U. BULLETS perforating  
TARGETS.

68. 4 (D) (a/b)

(C.U. Callan)

EASE OUT to 2-S when he  
has FINISHED FIRING.

JUDD: Inner - inner - inner - bull -  
bull. Let's have five more.

TIGHTEN IN on CALLAN  
again as he STARTS FIRING.

F/X: THREE GUN SHOTS ...

T A P E R U N

(3 TO POS.D, HUNTER'S  
OFFICE - FAST)

69. 3 (D)

B.C.U. MONITOR PICTURE.

8. INT. HUNTER'S OFFICE. DAY. BOOM B-2

69A. 1 (X) SHOOTING GALLERY:  
H.A. WIDE 2-S.

<sup>+</sup>  
BOOM A-3  
(on distort)

F/X (CONTD.) (DISTORT):  
... TWO GUN SHOTS.

GRAM F/X:  
DISTANT  
TRAFFIC  
(thru scene,  
a/b)

70. 2 (C)

LOOSE M.C.U. HUNTER.

F/X: INTERCOM BUZZES.

Preview 3 & 1



(On 2, Shot 70)

HUNTER: Yes?

SECRETARY: (DISTORT) Mr. Snell, sir.

71. 3 (D)  
M.C.U. MONITOR.

HUNTER: Send him in. (INTERCOM OFF)

(71A - CAM.1 (X) - a/b)

JUDD: (DISTORT) One inner - four  
bulls.

72. 2 (C)  
M.S. HUNTER R.  
SNELL ENTERS L.

73. 3 (a/b)  
(M.C.U. monitor)  
(73A - CAM.1 (X) - a/b)

JUDD: (CONTD.) (DISTORT) You know  
your trouble, Mr. Callan, you haven't  
loosened up yet!

CALLAN: (DISTORT) I'm sorry.

JUDD: (DISTORT) Sorry! Hell,  
you've been out five months, you're  
doing great. How about five more?

74. 2 (a/b)  
(2-S)

SNELL TURNS MONITOR  
OFF.  
PAN R. as HUNTER GOES  
ROUND BEHIND his DESK.  
(HOLD HUNTER)

F/X: (DISTORT) FIVE GUN SHOTS.

GRAM F/X  
BELL, on  
distort.

HUNTER: Turn if off, will you?

He's  
quick on the clock, and he's hit  
six bulls and four inners in ten rounds.

(3 TO POS.A, SAME SET)

SNELL: Has he fired at the figures?

HUNTER: Not yet. (PAUSE) He will.

SNELL: It is possible you may be  
disappointed.

HUNTER: I very often am. Go on.

SNELL: You listened.

HUNTER: Some of it.

Preview 3

(On 2, Shot 74)

SNELL: Do I really have to enlarge on that?

HUNTER: Yes please, Doctor. It's important./

75. 3 (A)  
M.S. SNELL + part of  
HUNTER'S DESK f/g.

SNELL: He was with me for seventeen minutes.

HUNTER: And?

SNELL: Callan's attitude throughout was conciliatory - even humble./

76. 2 (C)  
M.C.U. HUNTER.

HUNTER: I was afraid of that./

77. 3 (a/b)  
(Snell + part of desk)

SNELL: It may be a temporary reaction to his wound -

HUNTER: But you don't think so.

SNELL: I do not. In my opinion, there is a gross retardation of the aggressive instinct./ In your own idiom it would

78. 2 (a/b)  
(Hunter - reaction)

79. 3 (a/b)  
(Snell + desk)

probably be 'lack of moral fibre'. An N.C.O. might describe him as a 'gutless wonder'./

80. 2 (a/b)  
(M.C.U. Hunter)

HUNTER: Can you cure it?/

81. 3 (a/b)  
(Snell + desk)

EASE IN to M.C.U.  
SNELL.

SNELL: No. The only man who can cure it is Callan. He isn't really ill, you know. Just unwilling to be shot at - but even more important from your own point of view, unwilling to kill./

82. 2 (a/b)  
(M.C.U. Hunter)

Preview 3



(On 2, Shot 82)

83. 3 (A)  
M.S. SNELL + part of  
HUNTER'S DESK bottom of  
frame.
- HUNTER: Can you help him, then?  
Bring him back to what he was?/
- SNELL: Callan has always functioned  
on controlled aggression against  
authority.
- HUNTER: I've also read his file.
- SNELL: To him - Hunter - the man seated  
in your chair - personified authority -  
whoever he was. Quite often Callan did  
what that man wanted - but always he  
defied him first.
- HUNTER: Go on.
- SNELL: I doubt if he will defy you  
again - ever. And if he doesn't - he's  
finished./
84. 2 (a/b)  
(M.C.U. Hunter)
85. 3 (a/b)  
(Snell + desk)
- HUNTER: Supposing he did defy me?/
- SNELL: Then he's cured. But - it's  
extremely unlikely./
86. 2 (a/b)  
(M.C.U. Hunter)
- PAN HIM UP as HE RISES  
& LET HIM LEAVE FRAME.
- HUNTER: I need this man. /
87. 1 (F) (As Hunter's leaves 2's frame) / You knew  
M.S. HUNTER. him before all this. How would you  
CRAB R. as HE GOES u/s have described him?  
& BEHIND SNELL, then  
PIVOT on SNELL, HOLDING  
2-S.
- SNELL: Brave, aggressive, sexually  
normal, no significant traumas - quite  
ruthless once he believes in the justice  
of his cause.

Preview 3

(On 1, Shot 87)

HUNTER: And deadly with a pistol.  
How many have I got like that?

SNELL: Six - possibly seven. None  
in his class.

HUNTER: Can you wonder I want him  
back?

SNELL: I sympathise, believe me -

88. 3 (A) HUNTER: But /-  
M.C.U. SNELL.

SNELL: But I don't think him a good  
risk anymore.

(1 TO POS.X, SHOOTING  
GALLERY)

HUNTER: Unless he defies me.

89. 2 (C) SNELL: Exactly. But I don't think  
C.U. HUNTER. he will./

HUNTER: What kind of thing would make  
Callan most likely to defy me now?/

90. 3 (a/b)  
(M.C.U. Snell)

SNELL: A threat to another human being.  
One he was fond of./

91. 2 (C)  
M.S. HUNTER.

HUNTER: One who was dependent on him?

SNELL: That most of all. But -

(HUNTER PRESSES INTERCOM)

SECRETARY: (DISTORT) Yes, sir?

HUNTER: Get me the file marked 'Lonely'.

Preview 3



(On 2, Shot 91)

SECRETARY: (DISTORT) Lonely ... is  
that a yellow cover, sir?

HUNTER: No. White.

SECRETARY: (DISTORT) Very good, sir.  
(INTERCOM OFF)

HUNTER: Turn on the television, will  
you?

PULL BACK with HUNTER  
as HE COMES ROUND the  
d/s END of DESK, & SITS.

BOOM A-3  
(on distort)

92. 3 (A)

C.U. MONITOR.

JUDD: (DISTORT) Right, Mr. Callan ...

(92A - CAM.1 (X) - H.A.

WIDE 2-S in SHOOTING  
GALLERY)

9. INT. SHOOTING GALLERY. DAY.

BOOM A-3  
FISHPOLE 2

. intercutting with:

93.

4 (D) (SHOOTING GALLERY)

INT. HUNTER'S OFFICE. DAY.

BOOM B-2

2-S, CALLAN & JUDD.

GRAM F/X  
in both  
sets a/b.

JUDD: (CONTD.)

(BOOM A-3)

You've got five rounds and three  
targets. I want two, two and one,  
so you fire from left to right - two,  
two and one - re-load, then pan from  
right to left - two, two and one.  
You been doing good, so we won't rush  
you. You've got thirty seconds.  
Starting from now.

GRAM F/X:  
BELL.

F/X: BELL RINGS.

FIRM ZOOM-IN to C.U.  
CALLAN as HE FIRES.

F/X: FIVE GUN SHOTS.

94.

3 (a/b) (HUNTER'S)

(C.U. monitor - as Callan  
finishes firing)

(94A - CAM.1 (X) - a/b)

(BOOM B-2  
+ A-3 on  
distort)

Preview 2

(On 3, Shot 94)

95. 2 (C) (HUNTER'S OFFICE) (BOOM B-2)  
2-S, SNELL & HUNTER  
watching monitor. (+ A-3 on distort)  
(1 TO POS.E, 3 TO POS.B,  
SHOOTING GALLERY, FAST)
96. 4 (D) (SHOOTING GALLERY)  
2-S, CALLAN & JUDD. (BOOM A-3,  
ZOOM IN to C.U. CALLAN clear)  
as HE FIRES. F/X: FIVE GUN SHOTS.
97. 1 (E) CALLAN: How was it?  
M.C.U. JUDD. FISHPOLE 2  
(4 TO POS.C, SAME SET) JUDD: Just terrific, that's all.
98. 2 (a/b) (HUNTER'S OFFICE) You didn't miss one. (BOOM B-2)  
(2-S, Snell & Hunter)  
SNELL: I should still like to  
see him fire at figures.
99. 1 (E) (SHOOTING GALLERY) HUNTER: You will. (BOOM A-3)  
2-S, CALLAN L. F/C, JUDD  
R. b/g, winding targets.
100. 3 (B)  
TIGHTER POSN. SHOT of  
TWO FIGURES COMING DOWN  
from ROOF.
101. 4 (C)  
B.C.U. CALLAN - reaction.
102. 2 (a/b) (HUNTER'S OFFICE)  
(Snell & Hunter watching) (BOOM B-2)
103. 1 (E) (SHOOTING GALLERY) JUDD: (DISTORT) O.K, Champ/- + A-3 on distort  
TIGHTEST POSSIBLE 2-S, (NO DISTORT) Right, from the (A-3, clear)  
CALLAN & JUDD. draw. Four rounds - two in each -  
heart and head.
104. 2 (C) (HUNTER'S OFFICE) CALLAN: I'm tired. I've had  
TIGHTER 2-S, SNELL & enough for one day.  
HUNTER.

T A P E R U N f o r M A K E - U P



105. 1 (E) (SHOOTING GALLERY) 9A. SHOOTING GALLERY/HUNTER'S OFFICE (contd.)  
TIGHTEST POSSIBLE 2-S,  
CALLAN & JUDD - a/b. GRAM F/X  
contd.  
(BOOM A-3)

JUDD: It's orders, Mr. Callan.

106. 4 (C) CALLAN: O.K./  
WIDE 2-S, CALLAN & JUDD.

JUDD: On the bell, Mr. Callan.

As CALLAN'S GUN STICKS  
in its HOLSTER, CRASH  
ZOOM IN to C.U. CALLAN.

F/X: BELL.

GRAM F/X:  
BELL.

HE FIRES.

F/X: FOUR GUN SHOTS.

107. 1 (E)  
M.S. JUDD.

PAN HIM L. to R.

TIGHTEN a LITTLE ON HIM  
as HE CROSSES.

108. 4 (C) JUDD: You missed the lot./  
B.C.U. CALLAN - reaction.

109. 2 (C) (HUNTER'S OFFICE)  
TIGHTEST POSSIBLE 2-S,  
HUNTER & SNELL. (BOOM B-2)

110. 4 (C) (SHOOTING GALLERY)  
B.C.U. CALLAN - a/b. (BOOM A-3)

SLIDE

"CALLAN" - END OF  
PART ONE

GRAMS:  
TITLE

\*

\*

\*

FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

ALL 4 CAMERAS to HUNTER'S OFFICE (CAM.2 already there).

BOOM A to Pos.2 - HUNTER'S OFFICE.

BOOM B to Pos.3 - CALLAN'S FLAT.

PREPARED O.B. TITLES:  
V... / ... 0  
1... 4

ACT 2

INSERT NOT BEING PLAYED INTO MAIN  
RECORDING

"CALLAN" PART TWO  
CAPTION

GRAMS:  
THEME  
(0'19")

10. EXT. STREET MARKET. DAY.

O.B.  
SOUND

SHOTS of SHEPHERD'S BUSH  
MARKET.

CALLAN WALKS into 2-S  
with BLIND MAN.

BLIND MAN: (OFF) Buy a pencil ...  
etc. - ad lib.

CALLAN: I'm looking for Lonely.

BLIND MAN: Get lost. (PAUSE)  
Buy a pencil, please. Help an  
old soldier, please.

CALLAN: He was a mate of yours.

BLIND MAN: Scarper, will you?  
You're bad for business.

CALLAN: He is also a mate of mine.

BLIND MAN: (SHOUTS) Wellington!  
Wellington!

WELLINGTON ENTERS from L.

This geezer's  
picking on me.

CALLAN: No, no, I'm not. I'm  
looking for a mate of mine.



(On Pre-VTR (O.B.) insert)

WELLINGTON: You're looking for a  
thick ear, picking on a blind man.

CALLAN: No, no, no - I'm not picking  
on him. I'm just looking for Lonely.

BLIND MAN: I don't know no Lonelys.

CALLAN: No, no, all right. Well,  
I'll have a couple of pencils.

BLIND MAN: O.K, here you are.

CALLAN: That's all right - keep the  
pencils. I can't write, anyway.  
Excuse me. Ta.

CALLAN EXITS. CAMERA  
PANS R. with HIM DOWN  
MARKET.

CUT TO BLIND MAN &  
WELLINGTON.

BLIND MAN: 'Ere ... bloody sauce!

WELLINGTON: What's the matter, dad?

BLIND MAN: He gave me a dud half-a-  
crown. Look!

WELLINGTON: Why, the -

WELLINGTON MOVES to  
FOLLOW CALLAN, but BLIND  
MAN STOPS HIM with his  
WHITE WALKING STICK.

BLIND MAN: No, son. Let him go.  
That Lonely - he's bad news ....

111. 2 (C) 11. INT. HUNTER'S OFFICE. DAY. BOOM A-2  
2-S, CALLAN L. f/g,  
HUNTER R. b/g. GRAM F/X:  
DISTANT  
TRAFFIC  
(thru  
scene,  
a/b)
- HUNTER: Are you sure you won't  
take something?
- CALLAN: No, thanks. +  
FISHPOLE 1
112. 3 (A) HUNTER: A little whisky? I  
C.U. CALLAN. have an excellent malt here -
113. 1 (D) (2 CLEAR for CAM.1) CALLAN: Not now, thanks./  
M.C.U. HUNTER - reaction.
114. 3 (a/b)  
(C.U. Callan)
115. 4 (B)  
M.S. HUNTER.
- HUNTER: Well, David, you really  
are very much better than when I  
saw you in hospital.
116. 3 (a/b)  
(C.U. Callan)
- CALLAN: I feel great./
117. 4 (a/b)  
(M.S. Hunter)
- HUNTER: That's really excellent  
news./
118. 3 (a/b)  
(C.U. Callan)
119. 1 (a/b)  
(M.C.U. Hunter)
120. 3 (a/b)  
(C.U. Callan),
- CALLAN: Is Toby about?
- HUNTER: Toby?
121. 4 (a/b)  
(M.S. Hunter) CALLAN: Toby Meres./

Preview 3

(On 4, Shot 121)

122. 3 (a/b)  
(C.U. Callan) HUNTER: Meres? Oh, yes - he's in Washington at the moment. Americans find his particular kind of polished villainy very appealing. Did you want to send him a message?
123. 1 (a/b)  
(M.C.U. Hunter) CALLAN: Just - no hard feelings.
124. 3 (a/b)  
(C.U. Callan) HUNTER: For shooting you? How could there be? He was on Section business.
125. 4 (a/b)  
(M.S. Hunter) CALLAN: So was I - or I thought I was.
126. 3 (a/b)  
(C.U. Callan) HUNTER: The enquiry exonerated you, Callan. You're quite clean.

CALLAN: Then can I ... I mean ... when will I be starting to -

F/X: INTERCOM BUZZES.

HUNTER: Yes?

SECRETARY: (DISTORT) Mr. Lederer is here, sir.

127. 1 (D)  
2-S, part of CALLAN'S  
BACK L. f/g, HUNTER R. b/g.  
HOLD on CALLAN as HUNTER  
EXITS FRAME. HUNTER: Oh, dear. (PAUSE) I'd better come out. (INTERCOM OFF)/  
Excuse me. Do take a drink.

Boom A  
swing with  
Hunter.

128. 2 (A)  
PROFILE C.U. HUNTER  
watching MONITOR.  
QUICK PAN to C.U. MONITOR.  
128A - CAM.1 (4X) - H.A.  
CALLAN in HUNTER'S  
OFFICE.

12. INT. HUNTER'S SECRETARY'S OFFICE. DAY.

GRAM F/X  
contd.

Preview 1



(On 2, Shot 128)

As CALLAN OPENS FILE  
on MONITOR, PAN BACK  
to HUNTER WATCHING.

HE EXITS FRAME.

(Boom A swing  
back to Callan)

129. 1 (D) 13. INT. HUNTER'S OFFICE. DAY. BOOM A-2  
CALLAN - same shot / GRAM F/X  
as when HUNTER EXITED. contd.  
HUNTER ENTERS L. of  
frame.
- HUNTER: My other guest will have  
to wait. You've no idea how I've  
been looking forward to this little  
chat.
- CALLAN: I do realise I've got a  
lot to catch up on.
- HUNTER: Take your time, David. We  
don't want to rush you./
130. 3 (A)  
C.U. CALLAN.
- CALLAN: I really would like to get  
back to work.
- HUNTER: Excellent. As soon as  
something comes up -
131. 1 (D)  
M.C.U. HUNTER.
- CALLAN: I would like to start now./
- HUNTER: Now? I hardly think so.  
There's absolutely nothing worthy of  
your talents - just at the moment./
132. 3 (a/b)  
(C.U. Callan - reaction) (PAUSE) I have enjoyed this little
133. 1 (a/b)  
(M.C.U. Hunter) chat. Do keep in touch. Drop in
134. 3 (a/b)  
(C.U. Callan) any time you feel like it./

Preview 1

(On 3, Shot 134)

CALLAN: But -

HUNTER: Oh, yes. Money - all that nonsense.

CALLAN: I'm all right, thanks.

(As Hunter gives key to  
135. 1 (D) Callan): HUNTER: And a place to live./  
2-S, PART of CALLAN'S  
BACK L. f/g, HUNTER R. b/g. The address is on the  
key. I hope you'll find it  
136. 3 (a/b) comfortable./  
(C.U. Callan)

CALLAN: Thank you, sir.

137. 1 (D) (As Callan turns)  
M.S. CALLAN. HUNTER: Not at all. Anything I  
PAN HIM R. & CRAB L. can do for you, David, anything at  
with him to 2-S with all -  
HUNTER at DOOR. Goodbye, old chap.  
GO IN to SINGLE CALLAN  
who is outside door.  
As DOOR SHUTS on CALLAN,  
PAN to C.U. HUNTER.

---

T A P E S T O P

(1 TO POS.H, 3 TO POS.D,  
4 TO POS.L, PRISON VISITING  
ROOM)

(BOOM A to POS.4. PRISON  
VISITING ROOM)

---

(On PRE-VTR):

O.B. PRE-RECORDED INSERT with ODD/  
REVERSE SHOTS to be RECORDED in STUDIO/  
during MAIN RECORDING:

CALLAN WALKS FORWARD to  
COFFEE STALL, LONELY'S  
AUNT is working BEHIND  
COUNTER. CALLAN TAPS  
MONEY on COUNTER.

CALLAN SPIKES TEA with  
WHISKY.

14. EXT. COFFEE STALL. DAY. O.B. SOUND

CALLAN: Cup of tea, please.  
(PAUSE) Ta.

AUNT: Don't make trouble, Mister.  
I'm warning you!

CALLAN: No trouble, darling, no  
trouble. Cheers! (PAUSE) Have  
you seen Lonely lately?

AUNT: I don't get you.

CALLAN: Lonely. He's a little  
feller. He pongs a bit - you know.  
Have you seen him lately?

AUNT: Wellington! Wellington!

CALLAN: Oh, blimey, not again!

WELLINGTON ENTERS.

CALLAN GRABS AUNT X  
COUNTER.

AUNT: Put him out!

CALLAN: Do you want her scalded?

AUNT: All right, stay quiet,  
Wellington - there's a good boy.

CALLAN: Yeah, that's right - stay  
quiet, Wellington, there's a good boy.  
(PAUSE) (CONTD. OVER, in STUDIO)



STUDIO:

326. 2 (X)

2-S, AUNT & CALLAN, fav.  
CALLAN (from BEHIND COFFEE  
STALL COUNTER).

14A. EXT. COFFEE STALL. DAY. BOOM A

GRAM F/X:  
SHEPHERD'S  
BUSH MARKET  
ATMOSPHERE  
(to match  
O.B!)

CALLAN: (CONTD.) Right - now  
we'll start again, shall we?  
I'm looking for a mate of mine.  
His name's Lonely. Have you  
seen him?

GRADUALLY EASE IN to  
M.C.U. CALLAN.

AUNT: Never heard of him.

CALLAN: You know, you have got  
your troubles, haven't you, darling?  
Not only have you got bad manners,  
but you've got a bad memory as well.  
You're his auntie, darling.

PRE-VTR:

AUNT: 'Ere - your name Callan?

CALLAN: That's right.

AUNT: All right, Wellington. You  
push off.

STUDIO:

327. 2 (X)

2-S, CALLAN & WELLINGTON  
X COUNTER.

14B. EXT. COFFEE STALL. DAY. BOOM A

GRAM F/X  
a/b

As WELLINGTON EXITS,  
EASE IN to M.S. CALLAN.

CALLAN: Bye-bye, Wellington.

(PAUSE)

AUNT: So you call yourself a  
mate of his.

CALLAN: That's right.

PRE-VTR:

AUNT: You wasn't no mate of his  
when he was nicked.

STUDIO:

328. 2 (X) (a/b)  
M.S. CALLAN.

14C. EXT. COFFEE STALL. DAY. BOOM A

GRV P/X  
a/b

CALLAN: Nicked?

PRE-VTR:

AUNT: Six weeks ago. Larceny -  
money and goods value thirty quid.  
Looking for you all over he was -  
before the rozzers got him. He's  
in Brixton this minute - remanded in  
custody, and you didn't even know.  
Call yourself a mate of his!

CALLAN COMES to L. f/g.

That's  
right ... you scarper. You don't  
want to be mates with no gaol-birds,  
do you, Mr. Callan?

CALLAN EXITS R. f/g X  
frame.

138. 4 (E) 15. INT. PRISON VISITING ROOM. DAY. ROOM 1-4  
C.U. CALLAN waiting. SLUNG MIC. on +  
ECHO in CORRIDOR. TABLE  
139. 3 (D) M.C.U. CALLAN L. of frame. MIC.  
140. 1 (H) (As Callan looks up) GRAM F/X:  
TIGHT 2-S, WARDER & OCCASION  
LONELY. ECHOING  
FOOTSTEPS  
& PRISON  
ATMOSPHERE  
(thru scene)  
ZOOM BACK with THEM as  
THEY COME FORWARD -  
- then ZOOM IN to  
M.C.U. LONELY (reaction).
141. 4 (E) M.C.U. CALLAN - reaction.
142. 3 (D) 2-S, LONELY & CALLAN.

CALLAN: Lonely! How are you, mate?

LONELY: 'I'm all right.

(OFF)

WARDER: / All right, take your time.  
There's no hurry.

CALLAN: I've brought you something  
to read.

LONELY: I've got a book.

CALLAN: I'm sorry about this.  
What happened?

LONELY: I went back to thieving -  
and I got nicked. Maybe I lost me  
touch. I dunno. Anyway, they  
picked me up and I got done. Larceny -  
money and goods. Funny, I -

CALLAN: What?

LONELY: Maybe I worked with you too  
long. I'm no good for solo jobs  
anymore.

CALLAN: Then why the hell do you do  
them?



(On 3, Shot 142)

LONELY: I got to eat, haven't I?

CALLAN: I would have given you  
money -

LONELY: You wasn't there, was you?  
Not when I needed you./

143. 4 (E)  
C.U. CALLAN.

CALLAN: I - I've been ill./

144. 3 (a/b)  
(2-S)

LONELY: Yeah. Me too. My back's  
been playing me up something shocking.  
Still, it's all right now. They got  
bloody good doctors here. Smashing  
grub, too./

145. 4 (E)  
C.U. CALLAN + PART  
of LONELY L. f/g.

Better than I got  
outside - when you was - ill./

146. 3 (a/b)  
(2-S)

CALLAN: Lonely, I'm sorry.

LONELY: 'S'all right, mate. Worse  
things happen at sea. I know what  
a busy man you are./

147. 4 (a/b)  
(Callan + part of Lonely)

CALLAN: Lonely, I'm sorry. Please  
sit down./ I'm going to get you out  
of here.

148. 1 (H)  
C.U. LONELY - reaction.

149. 4 (a/b)  
(Callan + part of Lonely)

LONELY: You're joking.

150. 3 (D)  
TIGHTEST 2-S.

CALLAN: I'll get you bail./

LONELY: You're talking wet. I'm a  
habitual criminal, mate. Eleven  
previous convictions. I pulled  
twenty-three jobs. How you going to  
get bail for me?

Preview 4

(On 3, Shot 150)

CALLAN: I know a way.

LONELY: Look, mate - do me a favour.  
Arthur Dodds says I'll get off with  
three years./

151. 4 (a/b)  
(Callan + part of Lonely)

CALLAN: Who's Arthur Dodds?/

152. 1 (H)  
M.S. LONELY + PART of  
CALLAN R. f/g.

LONELY: My solicitor what the court  
gave me. Three years - that's just  
over two with full remission. I can  
do it on me head. In fact I'd sooner  
do it - get it over./

153. 4 (a/b)  
(Callan + part of Lonely)

CALLAN: You don't want bail?/

154. 1 (a/b)  
(Lonely + part of Callan)

LONELY: No, I don't. It's cushy  
on remand. Good grub - snout -  
bottle of beer if you've got good  
friends who'll bring you one. That's  
all I want from you - a bottle of beer./

155. 4 (a/b)  
(Callan + part of Lonely)

CALLAN: When I get you bail you can  
have all the beer you want./

156. 1 (H)  
M.C.U. LONELY + PART of  
CALLAN R. f/g.

LONELY: Look, don't start doing me  
favours now. It's too late for that/-

157. 4 (a/b)  
(Callan + part of Lonely)

CALLAN: For God's sake! Won't you  
let me try to help you?/

158. 1 (H)  
B.C.U. LONELY.

LONELY: No I won't!

Never mind the  
beer, neither. Just leave me alone./

159. 3 (D)  
M. WIDE 2-S.  
LONELY EXITS FRAME L.

I want to go back. I've had enough.

160. 4 (E) (When Lonely has cleared 3's frame)  
B.C.U. CALLAN - reaction.

+  
SLUNG  
MIC. or  
ECHO in  
CORRIDOR

(1 TO POS.J, CALLAN'S FLAT:  
4 TO POS.F, DODDS' OFFICE;  
2 TO POS.D & 3 TO POS.E,  
HENSHAW'S OFFICE)

(BOOM A SWING to DODDS' OFFICE)

/SPLIT SCREEN - VERTICALLY - WITH BLACK POST DOWN CENTRE/

		16.	INT.	DODDS' OFFICE.	DAY.	BOOM A-4
				&		
161.	4 (F)		INT.	CALLAN'S FLAT.	DAY.	BOOM B-3
	LOOSE M.C.U. DODDS.					
				(PRACT. LINKED TELEPHONES)		GRAPH/X: DISPANT TRAFFIC (in Callan's Flat)
161A.	1 (J)					
	L.A. M.S. CALLAN + PART of TABLE f/g.					

DODDS: I'm afraid bail's out  
of the question.

CALLAN: Because of his record?

DODDS: Precisely. And who'd  
stand bail for him? Who'd risk  
their money on a runt like that?  
He likes prison. Why not let him  
enjoy it?

CALLAN: It'll destroy him. You  
know that.

DODDS: Indeed I don't.

CALLAN: Runts like Lonely - they  
get so they don't feel safe anywhere.  
They walk round in the nick like  
zombies.

DODDS: You speak from experience,  
no doubt?

CALLAN: Yes.

Tape run next



(On 1 & 4, Shot 161 & 161A)

DODDS: He's comfortable, well-fed -  
he even takes baths. Why not leave  
him where he is?

CALLAN: Because that means leaving  
him to you, mate.

DODDS: What's it to you, anyway?

CALLAN: You wouldn't understand ...  
He's a mate of mine.

DODDS: Need him for a job, do you?

CALLAN: Do me a favour, Mr. Dodds.  
Don't push your luck.

DODDS: (PAUSE) All right - brief  
a good barrister and let him apply to  
the High Court Judge - if you have the  
money to spare ...

CALLAN: Would Oliver Henshaw be good  
enough?

DODDS: Henshaw? His fee's five  
hundred a day minimum -

CALLAN: Would he be good enough?

DODDS: Of course he would, but -

CALLAN: Right, I'll get him. (PHONE  
DOWN)

DODDS: But you have to approach  
him through me ... Stir crazy,  
poor bastard.

GRAM F/X  
DIALLING  
TONE on  
DISTORT.

T A P E   S T O P

(4 TO POS.G, HENSHAW'S  
OFFICE; 1 TO POS.K,  
HENSHAW'S CLERK'S OFFICE)

(BOOM B to POS.4, HENSHAW'S  
OFFICE)

162. 1 (K)  
2-S, MERRY & CALLAN.

17. INT. HENSHAW'S CLERK'S OFFICE. DAY.

FISHPOLE 3

MERRY: Mr. Henshaw is unable to  
see anyone ...

CALLAN: Tell him we were in Malaya  
together.

MERRY: Oh - you know Mr. Henshaw?

CALLAN: Yes, I know him.

MERRY: I'm afraid Mr. Henshaw left  
orders - strict orders - he was not  
to be disturbed. Perhaps if you  
could leave your name and address,  
sir.

CALLAN: I have to see him now.

MERRY: Out of the question, I'm  
afraid.

CALLAN: Suit yourself.

HOLD FRAME STATIC as  
CALLAN EXITS R.

163. 4 (G) (As Callan enters)  
C.U. HENSHAW.

18. INT. HENSHAW'S OFFICE. DAY. BOOM B-4

164. 2 (D)  
M.C.U. CALLAN - reaction.

HENSHAW: What the devil do you want?

165. 3 (E)  
2-S, MERRY & HENSHAW.

Preview 2

(On 3, Shot 165)

166. 2 (a/b) MERRY: I'm very sorry, Mr. Henshaw.  
(M.C.U. Callan)
167. 4 (G) CALLAN: You haven't changed much.  
M.S. HENSHAW.
168. 2 (a/b) HENSHAW: Am I supposed to know you?  
(M.C.U. Callan)
169. 3 (a/b) CALLAN: You did once. You were  
(Merry & Henshaw) my Company Commander, sir.  
CALLAN ENTERS FRAME L. See if you can
170. 4 (G) pick me out of that lot.  
2-S, MERRY & HENSHAW.
- (Henshaw looks at  
photograph) MERRY: I'm sorry, Mr. Henshaw.
- HENSHAW: You haven't changed much  
either, have you?
171. 2 (D) CALLAN: I think you'd better have  
M.S. CALLAN. another look at that photograph.  
(PAUSE) Remember now, Captain?
- HENSHAW: Yes.
- CALLAN: I changed my name since  
then.
172. 4 (G)  
M.S. HENSHAW.

Preview 2



(On 4, Shot 172)

HENSHAW: Is that what you've come to see me about?

CALLAN: I don't get you.

HENSHAW: A change of name usually means trouble./

173. 2 (D)  
M.C.U. CALLAN.

CALLAN: I've had my share.

HENSHAW: No doubt.

CALLAN: But it isn't my troubles I've come about,-

174. 4 (G)  
M.C.U. HENSHAW.

HENSHAW: Whose then?

175. 2 (a/b)  
(M.C.U. Callan)

CALLAN: Mate of mine./

176. 4 (a/b)  
(M.C.U. Henshaw)

HENSHAW: What's he done?

177. 2 (a/b)  
(M.C.U. Callan)

CALLAN: He's a thief./

178. 4 (a/b)  
(M.C.U. Henshaw)

HENSHAW: A successful thief?

179. 2 (a/b)  
(M.C.U. Callan)

CALLAN: He's in the nick ... And he wasn't successful outside either. Larceny - money and goods - thirty quid./ Twenty-three similar offences.

180. 4 (G)  
C.U. HENSHAW.

HENSHAW: Good God! And you want me to defend him?

181. 2 (a/b)  
(M.C.U. Callan)

Preview 4

(On 2, Shot 181)

182. 4 (G)  
M.S. HENSHAW.
- CALLAN: That's right. But first I want him out on bail. He's remanded in custody just now. Case comes up in two weeks./
- HENSHAW: Why do you want to do this?
- CALLAN: He's not doing much good in Brixton.
- HENSHAW: But he would be doing good outside? Good for whom? For you?/
183. 2 (a/b)  
(M.C.U. Callan)
- CALLAN: (PAUSE) That's right.
- HENSHAW: No doubt you have plans for him -
- CALLAN: Shall we just say I owe him something?/
184. 4 (G)  
C.U. HENSHAW.
- HENSHAW: I see. And I owe you something, is that it?/
185. 2 (a/b)  
(M.C.U. Callan)
- CALLAN: That's it. You take this fellow's case - and we're all square./
186. 3 (E)  
2-S, MERRY & HENSHAW.
- HENSHAW RISES.
- HENSHAW: Very well ... (PAUSE)  
One moment.  
We shall see Mr. ...
- CALLAN: Callan.

Preview 2

(On 3, Shot 186)

HENSHAW: Now.

MERRY: Quite so, sir.

HENSHAW: Mr. Callan saved my life in Malaya. At considerable risk to his own. And he obviously isn't / going to let me forget it.

MERRY: We shall be pleased to take your instructions, sir./

187. 2 (D)  
C.U. CALLAN - reaction.

CALLAN: Thank you.

T A P E S T O P

(1 TO POS.L & 4 TO POS.H,  
CALLAN'S FLAT)

(BOOM B to POS.3, CALLAN'S FLAT)

188. 4 (H)  
CROSS on SOFA u/s, TABLE  
f/g. HE SWINGS HIS FEET  
ROUND onto SOFA just  
before DOOR STARTS TO OPEN.

19. INT. CALLAN'S FLAT. DAY. BOOM B-3

/PRACT. RAIN EFFECT/

GRAM F/X:  
RAIN +  
DISTANT  
TRAFFIC.

189. 1 (L) (As Callan enters)  
M.S. CALLAN entering.

CALLAN: What are you doing here?/

190. 4 (a/b)  
(Cross on sofa + table f/g)  
  
CALLAN ENTERS L. of  
frame - & COMES to L.  
of f/g TABLE.

CROSS: Sorry if I surprised you,  
Mr. Callan. I brought your spare  
key - and your box of toys.

Have you seen  
your smelly friend yet?/

191. 1 (L)  
M.C.U. CALLAN.

CALLAN: Who told you about Lonely?/

192. 4 (a/b)  
(2-S)

CROSS: Charlie did. After your  
unfortunate accident, Lonely became  
a problem. I - solved it.

Preview 1



(On 4, Shot 192)

CALLAN: How?

CROSS: I had him watched. After  
a while he began to steal things.  
I - told the police./

193. 1 (a/b)  
(M.C.V. Callan)

CALLAN: So it was you, was it?/

194. 4 (a/b)  
(2-S)

CROSS: Yes ... Rather neat, don't  
you think? Out of harm's way.

(PAUSE)

CROSS: (CONTD.) You don't mind,  
Mr. Callan? I thought he was a friend  
of yours.

CALLAN: Yeah, I mind. But what can  
I do about it?

CROSS: Visit him.

CALLAN: I did that.

195. 1 (L)  
M.S. CALLAN.

CROSS: I know. And?/

CALLAN: He told me to lay off.  
I tried to help him - but he doesn't  
want help. Not my help, anyway.

CROSS: Something wrong?

196. 4 (H)  
M.S. CROSS.

CALLAN: One of my soldiers - it's  
broken./

Preview 1

(On 4, Shot 196)

EASE BACK to TIGHTEST  
2-S as CROSS COMES d/s  
to TABLE.

CROSS: Oh, what a pity! We'll have  
to get Daddy to mend it.

CALLAN: Eagle-bearer of the Empress'  
Dragoons. He was the best of the lot.

CROSS: Lonely in prison, and your best  
soldier broken. You do have the most  
rotten luck./ Oh, by the way, Hunter  
sends you his best.

197. 1 (L) (On Cross's move)  
2-S, CALLAN L. f/g,  
CROSS R. b/g.

CALLAN: Does he want to see me?

TIGHTEN on CROSS to  
LOOSE M.C.U.

CROSS: Of course not. Why should he?  
Take a look at yourself, Mr. Callan.  
You're rather a risk now, aren't you?

As CROSS GOES, PAN &  
PULL FOCUS to CALLAN  
in C.U. - reaction.

SLIDE

"CALLAN" - END OF  
PART TWO

GRATE:  
THREE

\*

\*

\*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.H, PRISON VISITING ROOM.

CAM. 2 - TO FINAL "CALLAN" WALL CAPTION.

CAM. 3 - TO POS.F, PRISON VISITING ROOM.

CAM. 4 - TO POS.E, PRISON VISITING ROOM.

BOOM A - STAY AT POS.4, but TURN to PRISON VISITING ROOM.

BOOM B - TO POS.5, SAME SET - CALLAN'S FLAT.

VTR/THS/2510  
Part 3

ACT 3

			GRAMS: THENE
	FADE UP SLIDE		
	"CALLAN" PART THREE CAPTION		*
			*
			*
			BOOM
198.	3 (F)	20. INT. PRISON VISITING ROOM. DAY.	A-4
	GROUP SHOT fav. LONELY L. of frame, DODDS & HENSHAW R.		* + TABLE MIC.
		LONELY: I was doing all right where I was.	GRAM. F/X ECHOING FOOTSTEP in CORRIDOR & PRISON ATMOS- PHERE
		DODDS: Don't be ridiculous!	(through scene - a/b)
199.	4 (E)	LONELY: I was doing all right!	
	M.S. HENSHAW.		
200.	1 (H)	HENSHAW: What gave you that idea?	
	M.C.U. LONELY.		
		LONELY: He did. Well, didn't you?	
		Do your porridge, you said. Three years isn't so bad, and you'll come out with a clean slate, you said. Well, all right then. I'll do it. It makes sense.	
201.	4 (E)		
	M.C.U. HENSHAW.		
202.	1 (a/b)	HENSHAW: You can guarantee three years?	
	(M.C.U. Lonely)		

Preview 4

(On 1, Shot 202)

203. 4 (E)  
M.C.U. DODDS. LONELY: He says I can, so I don't need no fancy lawyers and I don't need no bail, neither./
204. 1 (H) (a/b)  
(M.C.U. Lonely) DODDS: Now you listen to me - you'll do as you're told./
- LONELY: Blimey, you've changed your tune! Put the wind up you, has he?
- DODDS: What are you talking about?
205. 4 (a/b)  
(M.C.U. Dodds) LONELY: Callan./
- DODDS: He's trying to help you. So am I./
206. 1 (a/b)  
(M.C.U. Lonely) LONELY: I don't need his help. Or yours./
207. 4 (E)  
2-S, DODDS L, HENSHAW R. DODDS: As your instructing solicitor ...
- HENSHAW: Dodds, just leave us alone for a while, will you?
208. 3 (F)  
2-S, LONELY & DODDS.  
As DODDS MOVES OFF,  
LONELY FOLLOWS.  
HOLD on LONELY.  
ZOOM IN to M.C.U.  
during speech. DODDS: Yes, yes of course, Mr. Henshaw./
209. 4 (E)  
B.C.U. HENSHAW. LONELY: Yes, yes of course, Mr. Henshaw! Bloody crawler! He'd swallow his snuff-box if you told him to./
210. 3 (F)  
M.S. LONELY. HENSHAW: Listen to me./ Dodds is wrong. For what you did, you could get seven years. Maybe ten.  
CRAB R. with him, & then  
PAN HIM to his CHAIR.

Preview 4



(On 3, Shot 210)

LONELY: You're joking!

HENSHAW: I've seen your record, old son.

211. 4 (E) M.S. HENSHAW R. + PART of LONELY L. f/g. LONELY: I don't deny I got a bit of form/-

HENSHAW: Bit of form! You've been in and out of approved school and prison since you were nine years old.

(3 TO POS.D, SAME SET)

LONELY: I come from a broken home, see ...

212. 1 (H) M.C.U. LONELY - reaction. HENSHAW: If it comes to that, so do I./ But you've been in detention  
213. 4 (a/b) (Henshaw R + part of Lonely L f/g) for a total of fifteen years - for a hundred and thirty four known offences.

LONELY: How many?

214. 1 (a/b) (M.C.U. Lonely) HENSHAW: A hundred and thirty four. I added them up./

215. 4 (a/b) (Henshaw R + part of Lonely) LONELY: Blimey, I have been busy! (PAUSE) And I bet the whole lot didn't add up to five thousand quid./

216. 1 (a/b) (M.C.U. Lonely) HENSHAW: Just over four. You're a pest, old son. A bloody nuisance. To the police, the public, even to your own counsel. And most of all to the judge./

217. 3 (D) TIGHTEST 2-S, fav. HENSHAW. LONELY: You reckon he'll take it out on me?

Preview 1 - fast

(On 3, Shot 217)

218. 1 (H) HENSHAW: I'm sure of it./  
C.U. LONELY.

219. 3 (a/b) LONELY: But Dodds said /  
(Tight 2-S, fav. Henshaw)

HENSHAW: And now I'm saying. Who  
do you believe?

LONELY: (PAUSE) What am I going  
to do, then?

HENSHAW: What I say.

LONELY: Let Callan go bail for me?

HENSHAW: It'll help.

\*TIGHTEN as LONELY  
LEANS FORWARD.

LONELY: How?\*

HENSHAW: It'll show you have someone  
to stand by you ... Then, when it  
comes to trial, I can ask for a suspended  
sentence.

LONELY: How d'you mean?

HENSHAW: I can plead that Callan will  
look after you - as a friend. See  
you don't get into trouble again.

LONELY: (LAUGHS) You don't know  
my friend Callan at all, do you?

HENSHAW: I thought I did.

LONELY: What, him? Keep me out of  
trouble? Stone me!

Preview 1

(On 3, Shot 219)

HENSHAW: Why does Callan want you out?

LONELY: Because he - better leave it, Mr. Henshaw.

HENSHAW: Anything you tell me is privileged, Lonely.

LONELY: You better tell Callan that.

HENSHAW: Are you suggesting he's a criminal? /

220. 1 (H)  
M.C.U. LONELY.

LONELY: He's big time, that one. Bloody big. I tell you, if I had that geezer's nerve, I wouldn't be sitting here now, Mr. Henshaw, and I wouldn't have pulled no hundred and thirty four jobs for four thousand quid, neither. /

221. 4 (E)  
M.S. HENSHAW R. + PART  
of LONELY L.

HENSHAW: You talk as if you admired him.

LONELY: Well, you got to, haven't you? He's hard all the way.

222. 1 (a/b)  
(M.C.U. Lonely)

HENSHAW: I thought you hated him. /

LONELY: Well, why shouldn't I? Where was he when I needed him? /

223. 4 (E)  
M.C.U. HENSHAW.

HENSHAW: Wouldn't you say that's a very ambivalent attitude? /

224. 1 (H)  
C.U. LONELY.

Preview 4

(On 1, Shot 224)

LONELY: No, I wouldn't. I don't like the word.

Have I got to

225. 4 (a/b) have Callan?  
(M.C.U. Henshaw)

HENSHAW: I'm afraid so.

LONELY: All right, then. I hope to God we know what we're doing.

(PAUSE)

I tell you, in my opinion

226. 3 (D) he's slipping.  
TIGHTEST POSSIBLE 2-S  
for reaction.

T A P E S T O P

(1 TO POS.L, 3 TO POS.H,  
4 TO POS.J - CALLAN'S FLAT)

(BOOM A to POS.5, CALLAN'S FLAT)

227. 3 (H)

WIDE SHOT WHOLE ROOM,  
CALLAN SEATED C.

HOLD STATIC FRAME.

(CALLAN GOES to DOOR,  
UN-CHAINS IT & LETS  
HENSHAW IN.)

21. INT. CALLAN'S FLAT. DAY.

F/X: FRONT DOOR BELL RINGS.

HENSHAW: Nervous, Callan?

CALLAN: No. Just careful.

Like to ...?

HENSHAW: That's all right.

CALLAN: Like a cup of tea?

BOOMS  
A-5, B-5

GRAM F/X:  
DISTANT  
TRAFFIC  
a/b

Preview 4



(On 3, Shot 227)

HENSHAW: No, thank you.

CALLAN: All right, then. What do you want?

HENSHAW: We're due in the judge's chambers in an hour. I want to talk to you first.

228. 4 (J)  
M.S. HENSHAW. CALLAN: Talk away./

229. 1 (L)  
M.C.U. CALLAN. HENSHAW: What's your relationship with Lonely?/

230. 4 (a/b)  
(M.S. Henshaw) CALLAN: Relationship? What sort of a word is that?/

231. 3 (H)  
M.S. CALLAN. HENSHAW: He's a very sad little man, Callan./

As HE COMES FORWARD,  
CRAB L. to BRING HIM  
into 2-S with HENSHAW.

CALLAN: Pathetic.

HENSHAW: He admires you very much.

CALLAN: That's nice!

232. 1 (a/b)  
(M.C.U. Callan) HENSHAW: For God's sake don't waste my time! He admires you because you're a success in the kind of thing in which he fails./

233. 3 (H)  
M. WIDE 2-S. CALLAN: Did he tell you that?/

HENSHAW: I deduced it. He isn't a very bright little man. Why do you want him out, Callan?

Preview 4

(On 3, Shot 233)

234. 4 (J) CALLAN: It's my good deed for the day.  
M.C.U. HENSHAW.
235. 1 (L) HENSHAW: Why? So he can steal for you instead of for himself?  
B.C.U. CALLAN - reaction, (PAUSE)
236. 3 (a/b) Are you ill?  
(M.W.2-S)  
HENSHAW EXITS frame L.  
As he goes, PAN with  
CALLAN to MANTELPIECE -  
- then BACK AGAIN with  
CALLAN to TABLE.
- CALLAN: Bit of a head-ache, that's all. I've got some pills here I'm supposed to take. Sorry about all this mess.  
I waited two hours for these. About time they did me some good.
237. 4 (a/b) some good.  
(M.C.U. Henshaw)
238. 3 (H) HENSHAW: Are these yours?  
M.C.U. CALLAN.
239. 4 (a/b) (after Callan takes CALLAN: Yeah. D'you like them?  
(M.C.U. Henshaw) /pills)
240. 3 (a/b) HENSHAW: The detail is quite remarkable.  
(M.C.U. Callan)
- CALLAN: Bit different from the mob. (PAUSE) You don't think it's kids' stuff?
- HENSHAW: Do you?
- CALLAN: I've been thinking of packing it in.
241. 1 (L) This one's broken.  
M.C.U. HENSHAW.
242. 3 (a/b) HENSHAW: Can't you mend it?  
(M.C.U. Callan)
243. 1 (L) CALLAN: Maybe.  
C.U. HENSHAW.  
PAN to CALLAN in C.U.

T A P E S T O P

O.B. - PART 3A, TAKE 2

O.B. PRE-RECORDING - NOT BEING PLAYED  
into MAIN RECORDING

22. EXT. LAW COURTS. DAY. O.B. SOUND

CALLAN PACES TO & FROM  
on PAVEMENT in FRONT of  
LAW COURTS.

DODDS, HENSHAW & MERRY  
COME FORWARD up STEPS  
to JOIN HIM.

DODDS: Well, Mr. Callan - it all  
went very nicely. Very nicely  
indeed.

CALLAN: All fixed up, then?

HENSHAW: So far, yes.

DODDS: His Lordship was very reasonable,  
I thought, under the circumstances.  
The position is this, Mr. Callan -

HENSHAW: I think perhaps I'd better  
attend to this, Mr. Dodds.

DODDS: As you please, Mr. Henshaw,  
as you please. You'll be getting in  
touch before we go for trial?

HENSHAW: My clerk will call you.

DODDS: It will be a pleasure. Good  
day, Mr. Callan, Mr. Merry. Good day,  
Mr. Henshaw.

DODDS EXITS.

CALLAN: What happened?

(On Pre-VTR)

HENSHAW: Being polite to that man is almost too high a price to pay - even for having one's life saved.

CALLAN: Never mind the forensic wit. What happened?

HENSHAW: Bail will be granted. One surety. Provided he reports to the police regularly.

CALLAN: I'll see he does that, all right.

HENSHAW: In view of our client's record, I thought the surety he asked was not unreasonable.

MERRY: No indeed, sir.

CALLAN: How much was it?

HENSHAW: Three thousand.

CALLAN: Three thousand quid?!

HENSHAW: Just put my things in the car, will you, Merry? I'll be along in a minute.

MERRY: Very good, sir. Mr. Callan.

MERRY EXITS.

HENSHAW: Three thousand pounds is somewhat beyond your reach, I gather?



(On Pre-VTR)

CALLAN: Too right, mate.

HENSHAW: Look, Callan. Your friend's a recidivist - a habitual criminal. Is he really worth risking three thousand pounds you don't even have?

CALLAN: That's my worry, not yours. I'll get it.

HENSHAW: You'd better! The surety doesn't have to be yours, you know. Anyone will do.

CALLAN: So long as they've got three thousand quid.

HENSHAW: Precisely.

CALLAN: Yeah, well I'd better be off ... Thanks.

HENSHAW: No, Callan - don't thank me. I got him out, and I'll do my damndest to keep him out. Now we're all square.

CALLAN: Yeah - now we're all square, Captain!

HENSHAW EXITS L.

CALLAN EXITS FRAME f/g R.

(1 TO POS.H, 3 TO POS.D,  
4 TO P.S.E, PRISON VISITING  
ROOM)

(BOOM A to POS.4, PRISON VISITING  
ROOM)

244. 3 (D)

WIDE SHOT LONELY L. b/g,  
PART of CALLAN R. f/g.

ZOOM IN a LITTLE as  
CALLAN CLOSES on LONELY.

23. INT. PRISON VISITING ROOM. EVENING.

DOOM A-4

TABLE MIC.

GRAM F/X:  
ECHOING  
PRISON  
ATMOSPHERE  
(a/b)

LONELY: Oh, it's you! Come on  
in. Make yourself at home. Have  
a fag.

CALLAN: I don't smoke.

LONELY: Oh - yes. That's right.  
I was forgetting. Funny how you  
forget about people, isn't it?

CALLAN: I hear you got bail.

LONELY: Yes. Three thousand  
quid. I don't suppose you got it  
on you?

CALLAN: No.

LONELY: Still, you won't have to pull  
no wages snatch. Just go and drink  
sherry with the bank manager while his  
under-strapper opens the vaults.

CALLAN: I haven't got three thousand  
quid.

LONELY: Then you'll have to pop one  
of your Botticellis, won't you?

245. 4 (E)

M.C.U. CALLAN + PART  
of LONELY L. f/g.

Preview 1

(On 4, Shot 245)

CALLAN: Look, mate - I told you -  
I've been ill.

LONELY: And I've been nicked. And  
you said you would get me out.

CALLAN: Lay off me, can't you? I'm  
trying to think. /

246. 1 (H)  
M.S. LONELY L. + PART  
of CALLAN R.

LONELY: No, I won't lay off. Look -  
you're supposed to be a mate of mine,  
so you set a posh lawyer on me and he  
says I'll get seven years. /

247. 4 (a/b)  
(Callan + part of Lonely)

248. 1 (a/b)  
(Lonely + part of Callan)

CALLAN: Lonely, -

LONELY: Only you say don't worry  
because you'll get me bail and a  
suspended sentence. /

249. 4 (a/b)  
(Callan + part of Lonely)

250. 1 (H)  
M.C.U. LONELY.

CALLAN: Lonely, please! /

251. 4 (P)  
C.U. CALLAN.  
MEDIUM-PACED ZOOM IN to  
V.B.C.U. CALLAN.

LONELY: Only when it comes to forking  
out your money, that's different, innit?  
Then it's 'Lonely, I'm sorry' and  
'Lonely, I've been ill', and 'To hell  
with you, Lonely, I'm outside'.

252. 3 (D)  
B.C.U. PROFILE LONELY.

CALLAN: Belt up!

LONELY: Oh, charming!

PAN LONELY'S HEAD DOWN  
to TABLE - VERY FAST -  
as CALLAN GRABS IT.

CALLAN: (SHOUTS) Belt up!

Preview 4

(On 3, Shot 252)

253. 4 (E) LONELY: Mr. Callan, I'm sorry.  
V.B.C.U. CALLAN. I didn't mean it. Please,
254. 3 (D) Mr. Callan!  
TIGHTEST POSSIBLE 2-S.
255. 4 (a/b) CALLAN: What's the matter, mate?  
(V.B.C.U. Callan) You look nervous. What you nervous  
about, Lonely? I told you I'd been  
256. 1 (H) ill, didn't I?  
B.C.U. LONELY L + PART of  
CALLAN R.
257. 4 (a/b) LONELY: Yes, Mr. Callan.  
(V.B.C.U. Callan)
258. 1 (a/b) CALLAN: Well, I'm better now - so  
(B.C.U. Lonely L) no more lip. You understand me?
259. 4 (a/b) LONELY: Yes, Mr. Callan.  
(V.B.C.U. Callan)
260. 1 (a/b) CALLAN: Not now. Not ever.  
(B.C.U. Lonely L)
261. 4 (a/b) LONELY: I'm very sorry, Mr. Callan.  
(V.B.C.U. Callan)
262. 1 (a/b) CALLAN: You listen to me. I'm  
(B.C.U. Lonely L) going to get you that three thousand  
quid - and Henshaw's going to get  
you off, and you-are-going-to-act-  
nice.
263. 3 (D) LONELY: Yes, Mr. Callan. I swear  
DOUBLE C.U. - PART of I will.  
HEADS only.

CALLAN: Oh, blimey!

LONELY: Welcome back.

EASE OUT as LONELY MOVES  
AWAY.

T A P E S T O P



(1 TO POS.L, 3 TO POS.G,  
4 TO POS.J, CALLAN'S FLAT)

(BOOM A to POS.5, CALLAN'S FLAT)

		24. INT. CALLAN'S FLAT. EVENING.	<u>BOOMS</u> A-5, B-5
264.	3 (G)	L.A. WIDE SHOT, CALLAN SEATED R. f/g, FRONT DOOR L. b/g.  As CALLAN GOES to DOOR & OPENS IT, ZOOM IN to TIGHT M.2-S + WHEELER.	<u>GRAM F/X:</u> DISTANT TRAFFIC (a/b)
		<u>F/X:</u> FRONT DOOR BELL RINGS.	
		<u>WHEELER:</u> Mr. Callan?	
		<u>CALLAN:</u> Yes.	
		<u>WHEELER:</u> My name's Wheeler. Detective Sergeant, Islington C.I.D.	
		<u>CALLAN:</u> What can I do for you?	
		<u>WHEELER:</u> Mr. Henshaw said I'd find you here. It's about that application for bail.	
		<u>CALLAN:</u> You'd better come in.	
		PAN WHEELER R. X ROOM.	
265.	1 (L) (As Wheeler is X-ing room)	M.C.U. CALLAN - reaction.	
266.	4 (J)	M.C.U. WHEELER.	
		<u>WHEELER:</u> Nice place you've got here, sir./	
267.	1 (L)	M.S. CALLAN.	
268.	4 (a/b)	<u>CALLAN:</u> Oh, yes - lovely! (M.C.U. Wheeler)	
269.	1 (a/b)	<u>WHEELER:</u> Your own property, sir? (M.S. Callan,	
270.	4 (a/b)	<u>CALLAN:</u> No./ (M.C.U. Wheeler)	

Preview 1 - fast

(On 4, Shot 270)

271. 1 (a/b) WHEELER: Your own furniture?  
(M.S. Callan)

272. 4 (J) CALLAN: Gawd, no!

2-S, WHEELER L. b/g,  
CALLAN R.

WHEELER: Would these be yours,  
sir? /

CALLAN: They would.

WHEELER: This one's broken.

CALLAN: I'm going to mend it  
tonight.

WHEELER: Are these valuable, sir?

CALLAN: Yeah ... But not three  
thousand quid. That's what you're  
on about, isn't it?

WHEELER: Yes, sir. I'm sorry,  
Mr. Callan. I know how much people  
hate being asked how much they're  
worth.

CALLAN: I don't mind. Trouble is,  
I don't know.

WHEELER: What's your job, sir?

CALLAN: (PAUSE) I'm in the junk  
business.

WHEELER: Doing well?

Preview 3

(On 4, Shot 272)

CALLAN: It keeps me pretty busy.

(PAUSE) I'm the junior partner.  
Sergeant -

WHEELER: Yes, sir?

\*START SLOW ZOOM IN  
to CALLAN.

CALLAN: \*It doesn't have to be my  
money, does it?

WHEELER: No, sir. Anybody would  
do -

CALLAN: Providing they can put their  
hands on three thousand quid -

WHEELER: Exactly, sir. You got  
somebody in mind?

273. 3 (G)  
M.C.U. WHEELER.

CALLAN: Yeah./

274. 4 (J)  
B.C.U. CALLAN.

WHEELER: Does he know the prisoner?/

CALLAN: Yes ... he knows him all  
right.

T A P E S T O P

(1 TO POS.D, 3 TO POS.A,  
4 TO POS.B, HUNTER'S OFFICE)

(BOOM B to POS.2, HUNTER'S  
OFFICE)

275. 4 (B)  
L.A. 2-S, CROSS/HUNTER.

25. INT. HUNTER'S OFFICE. NIGHT.

CROSS: It would be simplest if  
I took over from Callan, sir.  
After all, he's finished with  
the Section, isn't he?

BOOM B-2  
±  
FISHPOLE 1  
GRAM F/X:  
DISTANT  
(NIGHT)  
TRAFFIC  
(thru  
scene)

Preview 3

(On 4, Shot 275)

HUNTER: I'm afraid so, Cross.  
He's not up to it any more.

CROSS: It'll leave you one man  
short, sir - but I'm sure I can  
manage Callan's work -

276. 3 (A)

FULL LENGTH SHOT CALLAN  
at DOOR + PART of HUNTER  
R. f/g.

- as well as

277. 4 (B)

my own./

TIGHTEST 2-S, CROSS &  
HUNTER. (Reaction)

277A. 3 (a/b)

(Callan)

CALLAN: You said I could drop in  
any time./

277B. 4 (a/b)

(2-S)

277C. 3 (a/b)

(Callan)

HUNTER: I am rather busy, Callan./

278. 1 (D)

CALLAN: So I see./

M.C.U. HUNTER - reaction.

279. 4 (B)

(PAUSE)/

M.C.U. CROSS.

CROSS: Before you go, Mr. Callan,  
you'd better hand over your old files,  
and give me your duty book./

280. 3 (A)

M.S. CALLAN.

CALLAN: Not just a new office.  
A new gov'nor, as well. So young,  
too./

281. 1 (a/b)

(M.C.U. Hunter)

HUNTER: Just a moment, Cross.  
There's no hurry, David, but if you  
could get it done, please./

282. 3 (a/b)

(M.S. Callan)

CALLAN: What are you up to?/

283. 1 (D)

M.S. HUNTER.

HUNTER: Merely normal procedure,  
Callan./

284. 3 (A)

B.C.U. CALLAN.

Preview 1

(On 3, Shot 284)

CALLAN: Normal? What's bloody normal about you - what's normal about that ...

HUNTER: Now just a moment, Callan ...

CALLAN: You're giving me the push before I've even had a chance. D'you call that normal? It isn't even fair./

285. 1 (a/b)  
(M.S. Hunter)

HUNTER: We're never fair if we can help it. If we were, we'd lose.

CALLAN: There's work for me here ...

HUNTER: Not any more, old chap. You're finished./

286. 3 (A)  
M.C.U. CALLAN.

CALLAN: All right. I'm finished. I can't force you to take me back./

287. 4 (B)  
M.C.U. CROSS.

CROSS: That's right./

288. 3 (A) (a/b)  
(M.C.U. Callan)

CALLAN: I'm not talking about you, sonny. You I can force any time I want to.

HUNTER: Who are you talking about?

289. 1 (D)  
M.C.U. HUNTER.

CALLAN: Lonely./

HUNTER: That miserable little thief knows too much - and he's a dangerous nuisance - thanks to you./

290. 3 (a/b)  
(M.C.U. Callan)

Preview 1



(On 3, Shot 290)

291. 1 (a/b) CALLAN: Sometimes he was useful,  
(M.C.U. Hunter) too./
292. 4 (a/b) HUNTER: Those days are over, Callan.  
(M.C.U. Cross)
293. 3 (A) CROSS: Like yours.  
C.U. CALLAN.
294. 1 (a/b) CALLAN: You fixed Lonely, didn't  
(M.C.U. Hunter) you?/
295. 3 (a/b) HUNTER: Of course./  
(C.U. Callan)
296. 1 (D) CALLAN: And now you're going to  
C.U. HUNTER. unfix him - because if you don't,  
I'll fix you, sir. After all, I've  
done it before, haven't I?/
- HUNTER: (PAUSE) Did you examine  
that white file on my desk?
- CALLAN: As if you didn't know!
- HUNTER: Have you any idea what the  
white files are for? To put people  
in prison, mental homes, divorce  
courts, bankruptcy ... Do you know  
the colour of your file, Callan?/
297. 3 (A)  
M.C.U. CALLAN - reaction.
298. 1 (a/b)  
(C.U. Hunter)
- HUNTER: (CONTD.) It's psychological  
warfare, Callan. A way of immobilising  
people we don't particularly want to  
kill./
299. 3 (A)  
V.B.C.U. CALLAN.
- CALLAN: Don't you bloody threaten me,  
sir! You really are the bottom,  
aren't you? You must come from a very  
special cess-pit!/  
V.B.C.U. HUNTER.
300. 1 (D)

(On 1, Shot 300)

As HUNTER SMILES, EASE  
OUT to M.C.U. HUNTER.

HUNTER: (PAUSE) That's what  
I wanted to hear. Problem solved.  
I think we did that rather well.  
Off you go, Cross.

301. 4 (B)  
M.C.U. CROSS.

302. 3 (A) (As Cross moves)  
M. WIDE SHOT - HUNTER'S  
BACK R. f/g, CALLAN C. f/g,  
CROSS EXITS b/g.

CALLAN: I see. It's the old  
initiative game.

303. 1 (D)  
M.C.U. HUNTER.

HUNTER: I'm delighted you're back  
on form, Callan.

CALLAN: Thanks. You're in pretty  
good nick yourself. Just as well,  
isn't it?

304. 3 (a/b)  
(M.W.2-S)

HUNTER: I don't understand you.

CALLAN: We're going to play the game  
properly - to the finish. Look -  
you set this Lonely business up to see  
if I still had a few guts left - right?

CALLAN SITS.

HUNTER: In a way, yes. But -

(N.B. No Shot 305)

CALLAN: Well, I have. And I'm  
going to use them.

HUNTER: Go on.

CALLAN: Show me how important I am  
to the Section, sir.

306. 1 (D)  
2-S, CALLAN'S BACK L. f/g,  
HUNTER R. b/g.

Preview 3

(On 1, Shot 306)

HUNTER: You know I can't do that.

CALLAN: Of course you can. It's easy. Get Lonely out of the nick.

HUNTER: Organise a gaol break?

CALLAN: I said it's easy.

HUNTER: No!

F/X: INTERCOM BUZZES.

EASE IN to M.S. HUNTER  
as HE ANSWERS INTERCOM.

HUNTER: Yes?

SECRETARY: (DISTORT) I have a Detective Sergeant Wheeler on the open line for you, sir.

HUNTER: Never heard of him. Tell him to/...

307. 3 (A)  
M.C.U. CALLAN.

308. 1 (D) (a/b)  
(M.S. Hunter) CALLAN: You really want me back?/

309. 3 (a/b)  
(M.C.U. Callan) HUNTER: Just a moment./

310. 4 (B)  
2-S, CALLAN & HUNTER. CALLAN: I'd talk to Wheeler if I were you./

HUNTER: I'm too busy ...

(Callan picks up phone  
and hands it to Hunter)

CALLAN: Please talk to him, sir.

HUNTER: Put him on.

311. 1 (D) (As Callan picks up  
M.S. HUNTER. /ear-piece) SECRETARY: (DISTORT) You're through, sir./

Preview 3



(On 1, Shot 311)

(LINKED  
TELEPHONES)

GRADUALLY EASE IN  
to C.U. HUNTER.

HUNTER: Hunter speaking.

WHEELER: (DISTORT) Oh, Mr. Hunter -  
I'm sorry to trouble you, sir. This  
is Detective Sergeant Wheeler -  
Islington C.I.D.

HUNTER: Yes?

WHEELER: (DISTORT) I've just been  
having a chat with Mr. Callan. He  
tells me he's a junior partner in  
your business./

312. 3 (A)  
M.C.U. CALLAN - reaction.

313. 1 (a/b)  
(C.U. Hunter)

HUNTER: Go on - I'm listening.

WHEELER: (DISTORT) It's a bail  
matter, Mr. Hunter. Mr. Callan says  
you'll be perfectly willing to stand  
surety for three thousand pounds/-

314. 3 (a/b)  
(M.C.U. Callan)

CALLAN: Well, you did say if there's  
anything I wanted ... Or are you  
going to say I don't belong here?/

315. 1 (a/b)  
(C.U. Hunter)

HUNTER: (PAUSE) That's perfectly  
in order, Sergeant.

WHEELER: (DISTORT) If you could  
give us some indication of your means,  
sir/-

316. 3 (a/b)  
(M.C.U. Callan)

HUNTER: I'll get my bank manager to  
contact you./

317. 1 (a/b)  
(C.U. Hunter)

Preview 3



(On 1, Shot 317)

WHEELER: (DISTORT) Thank you  
very much indeed.

HUNTER: Not at all. Goodbye.  
(PHONE DOWN)

HUNTER SLAMS PHONE DOWN.

PAN HIM UP FAST as HE  
RISES.

I should have your hide

for this, Callan./

318. 3 (A)  
M.S. CALLAN L. + PART  
of HUNTER R.

CALLAN: Come off it. Lonely was  
my initiative test - and I passed.  
If I'd failed it, I'd be in a white  
file, too. Well, wouldn't I?/

319. 1 (D)  
M.S. HUNTER.

HUNTER: You're lucky you're not  
in your grave./

320. 3 (A)  
M.S. CALLAN.

CALLAN: Maybe we both are./

321. 1 (D)  
2-S, PART of CALLAN L,  
HUNTER R. b/g.

HUNTER: I said Lonely was the only  
chance you'd got - and when he comes  
up, I have to risk three thousand  
pounds! (PAUSE) All right, you're  
back with Charlie. Are you pleased  
about it?/

322. 3 (A)  
C.U. CALLAN.

CALLAN: The question doesn't arise,  
sir. Where else could I go?/

323. 1 (D)  
C.U. HUNTER.

324. 3 (a/b)  
(C.U. Callan)

325. 2  
"CALLAN" WALL CAPTION  
(16" x 20") as B/G for  
CLOSING CREDITS - over ...

GRAMS:  
THREE

\*  
\*  
\*  
\*  
\*  
\*

Preview Caption Scanner



GRAMS:  
THAMES  
(contd.)

(On 2, Shot 325)

SUPER (INLAY) CAPTION SCANNER

- (3) Callan - EDWARD WOODWARD
- (4) Hunter - WILLIAM SQUIRE
- (5) Cross - PATRICK MOWER
- (6) Lonely - RUSSELL HUNTER
- (7) Henshaw - GARY WATSON  
Snell - CLIFFORD ROSE
- (8) Judd - HARRY TOWB  
Dodds - DENIS THORNE
- (9) Merry - ALAN CULLEN  
Lonely's Auntie - QUEENIE WATTS
- (10) Hunter's Secretary - LISA LANGDON  
Blind man - FREDERICK SCHRECKER
- (11) Det. Sgt. Wheeler - RICHARD McNEFF  
Nurse - MONA HAMMOND
- (12) Wellington - DAVE PROWSE  
Prison Officer - JOHN BALDWIN
- (13) Story Editor - GEORGE MARKSTEIN
- (14) Designed by MIKE HALL
- (15) Produced by REGINALD COLLIN
- (16) Directed by JAMES GODDARD

FADE OUT CAM.2 & CAPTION SCANNER

FADE UP SLIDE

THAMES PRODUCTION - (Standard slide,  
IN COLOUR                      Version 'D')

FADE SOUND & VISION

(N.B. BACK to PAGES 29 & 29A for COFFEE STALL SHOTS)

PAD/7.12.69.